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1728

PART IV

AMERICAN OIL PAINTINGS

758.

THE WORK

OF THE WELL-KNOWN ARTIST, ART CRITIC, AND  
EDITOR OF "THE ARTS," THE LATE

HAMILTON EASTER FIELD

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

AT THE

NEW AMERICAN ART GALLERIES

BLOCK OF MADISON AVENUE, 56TH TO 57TH STREET

ENTRANCE, No. 30 EAST 57TH STREET

NEW YORK

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NO.

1728

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New York



ON FREE PUBLIC VIEW

FROM 9 A. M. UNTIL 6 P. M.

AT THE NEW AMERICAN ART GALLERIES

BLOCK OF MADISON AVENUE, 56TH TO 57TH STREET

ENTRANCE, No. 30 EAST 57TH STREET

BEGINNING THURSDAY, NOVEMBER 30TH, 1922

(THANKSGIVING DAY)

AND CONTINUING UNTIL DATE OF SALE

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## AMERICAN PAINTINGS

THE WORK OF THE LATE

HAMILTON EASTER FIELD

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TO BE SOLD AT UNRESTRICTED PUBLIC SALE

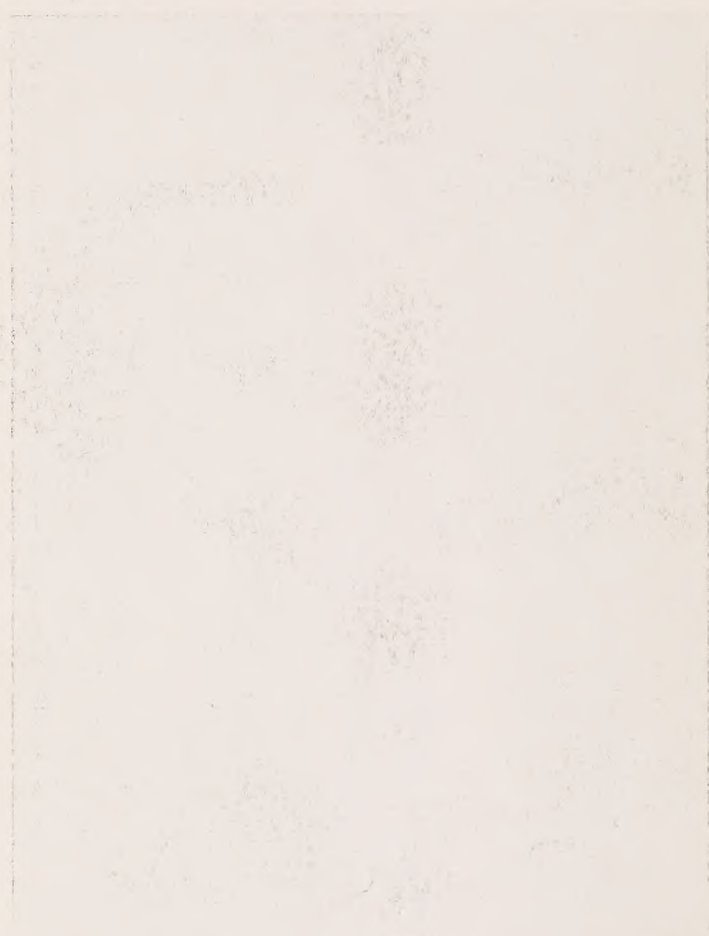
AT THE

NEW AMERICAN ART GALLERIES

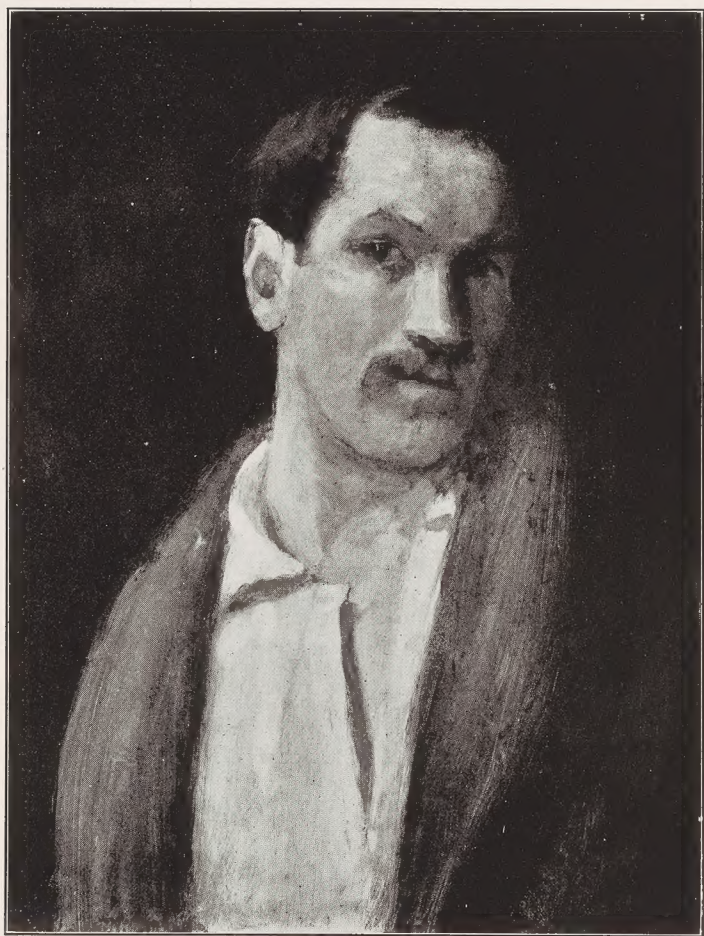
ON THE EVENING OF FRIDAY, DECEMBER 8TH

BEGINNING AT 8.15 O'CLOCK





THE END OF THE WORLD



*Self-portrait of the late*  
HAMILTON EASTER FIELD



CATALOGUE  
OF  
AMERICAN PAINTINGS

THE WORK OF THE WELL-KNOWN ARTIST, ART CRITIC, AND  
EDITOR OF "THE ARTS," THE LATE

HAMILTON EASTER FIELD

TO BE SOLD AT UNRESTRICTED PUBLIC SALE  
IN THE ASSEMBLY HALL OF  
THE NEW AMERICAN ART GALLERIES  
BLOCK OF MADISON AVENUE, 56TH TO 57TH STREET  
ON THE EVENING HEREIN STATED

THE SALE TO BE CONDUCTED BY  
MR. THOMAS E. KIRBY  
AND HIS ASSISTANTS, MR. OTTO BERNET AND MR. H. H. PARKE, OF THE  
AMERICAN ART ASSOCIATION, MANAGERS  
BLOCK OF MADISON AVENUE, 56TH TO 57TH STREET  
NEW YORK

1922



THE AMERICAN ART ASSOCIATION  
DESIGNS ITS CATALOGUES AND DIRECTS  
ALL DETAILS OF ILLUSTRATION  
TEXT AND TYPOGRAPHY



## CONDITIONS OF SALE

**I. Rejection of bids:** Any bid which is not commensurate with the value of the article offered or which is merely a nominal or fractional advance may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

**II. The buyer:** The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

**III. Identification and part payment by buyer:** The name of the buyer of each lot shall be given immediately on the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address.

Payment at the actual time of the sale shall be made of all or such part of the purchase prices as may be required.

If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and re-sold.

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**V. Delivery of purchases:** Delivery of any purchases will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made at the place of sale or at the storage warehouse to which purchases may have been removed.

Deliveries at the American Art Galleries will be made only between the hours of 9 A. M. and 1 P. M. on sales' days and on other days—except holidays, when no deliveries will be made—between the hours of 9 A. M. and 5 P. M.

Deliveries at places of sale other than the American Art Galleries will be made only during the forenoon following the day of sale unless by special notice or arrangement to the contrary.

Deliveries at the storage warehouse to which goods may have been sent will be made on any day other than holidays between the hours of 9 and 5.

Deliveries of any purchases of small articles likely to be lost or mislaid may be made at the discretion of the auctioneer during the session of the sale at which they were sold.

**VI. Storage in default of prompt payment and calling for goods:** Articles not paid for in full and either not called for by the purchaser or delivered upon his or her order by noon of the day following that of the sale will be turned over by the Association to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage will be charged against the purchaser and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser.

NOTE: The Limited space of the Delivery Rooms of the Association makes the above requirements necessary, and it is not alone for the benefit of the Association, but also for that of its patrons, whose goods otherwise would have to be so crowded as to be subject to damage and loss.

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Orders for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more volumes of books or objects of art, the bid per volume or piece should also be stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or references submitted. Shipping directions should also be given.

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AMERICAN ART ASSOCIATION,  
New American Art Galleries,  
Block of Madison Avenue, 56th to 57th Street,  
Entrance, 30 East 57th Street,  
New York City.

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FOR  
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APPRAISALS AND CATALOGUES. Together with the increase in its exhibition and sales rooms, the American Art Association will expand its service of furnishing appraisements, under expert direction, of art and literary property, jewelry and all personal effects, in the settlement of estates, for inheritance tax, insurance and other purposes. It is prepared also to supplement this work by making catalogues of the contents of homes or of entire estates, such catalogues to be modelled after the finely and intelligently produced catalogues of the Association's own Sales.

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THE AMERICAN ART ASSOCIATION  
AT ITS  
NEW AMERICAN ART GALLERIES  
THE BLOCK OF MADISON AVENUE, 56TH TO 57TH STREET  
ENTRANCE, 30 EAST 57TH STREET  
NEW YORK CITY

# CATALOGUE





**EVENING SALE**  
**FRIDAY, DECEMBER 8, 1922**  
**IN THE ASSEMBLY HALL**  
**OF**  
**THE AMERICAN ART GALLERIES**

BEGINNING AT 8.15 O'CLOCK

Catalogue Numbers 1 to 78, inclusive

**PAINTINGS, SKETCHES AND STUDIES, THE WORK OF  
THE LATE HAMILTON EASTER FIELD**

No. 1

*Mr. Roberto*

**CADEMADIA**

*Panel: Height,  $3\frac{3}{4}$  inches; length,  $5\frac{1}{2}$  inches*

5. Showing mountains and lake, "From our hotel." Signed and dated on the back, Hamilton Easter Field, 1901.

No. 2

**BUTTERMERE**

*R. H. Louie*

*On Board: Height,  $3\frac{3}{4}$  inches; length,  $5\frac{1}{2}$  inches*

6. A sketch of the lake with mountains in the distance. Signed and dated in pencil on the back, Hamilton Easter Field, 1901.

No. 3

**CONCARNEAU—FRANCE**

*R. H. Louie*

*Panel: Height,  $3\frac{3}{4}$  inches; length,  $7\frac{1}{4}$  inches*

6. A sunset study of the seaport. Unsigned.

No. 4

**NIAGARA**

*R. H. Louie*

*Panel: Height,  $4\frac{1}{4}$  inches; length,  $5\frac{1}{2}$  inches*

7. A sketch of the falls, showing a rainbow. Unsigned.

Paintings and Studies by the Late Hamilton Easter Field

No. 5

ZERO WEATHER

Panel: Height,  $3\frac{3}{4}$  inches; length,  $7\frac{3}{4}$  inches

*Genevieve Brandt*  
A winter scene, as seen from the artist's studio. Unsigned. Has hand-carved frame by Robert Laurent.

7.50

No. 6

NIAGARA FALLS

Panel: Height, 4 inches; length,  $6\frac{3}{4}$  inches

*R. H. Lounes*  
The spectator facing the Horseshoe Falls. Signed and dated on the back, Hamilton Easter Field, 1903. Has hand-carved frame by Robert Laurent.

17.00

No. 7

CONCARNEAU: FRANCE

Panel: Height, 4 inches; length,  $5\frac{1}{2}$  inches

*Genevieve Brandt*  
A sketch of the hillside, with trees on the right. Signed and dated on the back, Hamilton Easter Field, 1899. Has hand-carved frame by Robert Laurent.

7.50

No. 8

NIAGARA

Panel: Height, 4 inches; length,  $6\frac{3}{4}$  inches

*R. H. Lounes*  
A study in gray and green. Signed and dated on the back, Hamilton Easter Field, 1903.

12.00

No. 9

REFLECTIONS

Panel: Height, 4 inches; length,  $6\frac{3}{4}$  inches

*R. H. Lounes*  
A broadly treated sketch of a river with sail boats, which cast their reflections across the foreground. Unsigned.

9.00



Paintings and Studies by the Late Hamilton Easter Field

No. 10

LOWER MANHATTAN

*R. A. Lorne*  
Panel: Height,  $4\frac{1}{4}$  inches; length, 7 inches

20.- A winter study from the artist's studio window, showing the tower of Brooklyn Bridge on the right. Unsigned.

No. 11

COMMACK WATER

*R. A. Lorne*  
Panel: Height, 4 inches; length,  $7\frac{1}{2}$  inches

20.- A sketch of the water surrounded by mountains. Signed and dated on the back, Hamilton Easter Field, 1901. Has hand-carved frame by Robert Laurent.

No. 12

LANCASTER: ENGLAND

*R. A. Lorne*  
Panel: Height, 4 inches; length,  $7\frac{1}{2}$  inches

20.- Showing verdant fields, with cattle in the foreground and a cathedral tower in the distance. Signed and dated on the back, Hamilton Easter Field, 1901.

No. 13

HORSESHOE FALLS: NIAGARA

*H. Gaylor*  
Panel: Height,  $4\frac{1}{4}$  inches; length,  $7\frac{1}{4}$  inches

10.- Showing rainbow on the right. Unsigned.

No. 14

LOWER MANHATTAN (Sketch)

*R. A. Lorne*  
Panel: Height, 4 inches; length,  $7\frac{3}{4}$  inches

15.- A winter study with the Brooklyn Bridge tower faintly indicated. Signed and dated on the back, Hamilton Easter Field, 1912. Has hand-carved frame by Robert Laurent.

Paintings and Studies by the Late Hamilton Easter Field

No. 15

LOWER MANHATTAN

*Panel: Height, 4¼ inches; length, 8¼ inches*

*Angelo Herich*  
As seen at morn from the artist's studio window. Signed and dated on the back, Hamilton Easter Field, 1910. Has hand-carved frame by Robert Laurent.

No. 16

ZURICH

*Panel: Height, 4¾ inches; length, 8¼ inches*

*H. Gaylor*  
Houses and a tramcar on a street of the city, as seen from across the river. Signed and dated on the back, Hamilton Easter Field, 1899.

No. 17

PORTRAIT SKETCH

*Panel: Height, 5¼ inches; width, 3¾ inches*

*J. S. Galt*  
A half-length study of a boy facing the spectator. Unsigned.

No. 18

PORTRAIT OF A MAN

*Panel: Height, 5½ inches; width, 4 inches*

*Angelo Herich*  
A three-quarter-length portrait of a man wearing gray blouse and brown trousers, facing the spectator. Unsigned.

No. 19

THE OLD HOME

*Water Color: Height, 5 inches; length, 7 inches*

*Jr. C. F. Lewis*  
An old yellow house beyond a stone wall, with bare trees in the foreground. Unsigned.

Paintings and Studies by the Late Hamilton Easter Field

No. 20

LOWER MANHATTAN

*H. E. Field*  
On Board: Height, 5½ inches; length, 9½ inches

A tonal painting, in green and white, of a view seen from the artist's studio. Signed and dated on the back, Hamilton Easter Field, 1911.

No. 21

BELLAGIO: ITALY

*P. H. Loines*  
Panel: Height, 6¾ inches; width, 4 inches

As seen from Cadenabbia immediately after a terrific shower. Unsigned. Painted, July, 1901.

No. 22

FLOWERS AND LEAVES

*Angelo Hirsch*  
On Paper: Height, 6½ inches; width, 4¾ inches

A painting in monotone. Unsigned.

No. 23

THE COVE: OGUNQUIT

*Angelo Hirsch*  
On Board: Height, 9 inches; length, 12 inches

Showing rocks and boats in the foreground. Unsigned. Has hand-carved frame by Robert Laurent.

No. 24

ON THE GOLF LINKS (Sketch)

*R. Lethbridge*  
On Board: Height, 9 inches; length, 12½ inches

A study in green and blue. Unsigned.



Paintings and Studies by the Late Hamilton Easter Field

No. 25

**DORIA PALACE: GENOA**

*R. H. Lorne*  
Panel: Height,  $9\frac{1}{4}$  inches; length, 13 inches

*22.50*  
The courtyard of the palace, with cypress trees on the right and a stone bench in the foreground. Unsigned. Has hand-carved frame by Robert Laurent.

No. 26

**MOUNT ETNA**

*H. H. Wall*  
Panel: Height,  $9\frac{1}{2}$  inches; length, 13 inches

*17.50*  
The mount partly covered by clouds, executed in low tones. Unsigned. Has hand-carved frame by Robert Laurent.

No. 27

**PORTRAIT SKETCH**

*H. H. Wall*  
Panel: Height,  $10\frac{1}{2}$  inches; width, 8 inches

*12.50*  
A seated elderly lady wearing a cap. Green background. Unsigned.

No. 28

**HORSESHOE FALLS: NIAGARA**

*R. H. Lorne*  
On Board: Height, 10 inches; length,  $13\frac{3}{4}$  inches

*25.-*  
A view of the falls in shaded green, with mist rising from the center. Unsigned. Has hand-carved frame by Robert Laurent.

No. 29

**THURNSCOE: OGUNQUIT**

*Angelo Hirsch*  
On Board: Height, 10 inches; length, 14 inches

*15.-*  
The artist's summer home on a rocky cliff above the sea. Unsigned. Has hand-carved frame by Robert Laurent.

Paintings and Studies by the Late Hamilton Easter Field

No. 30

THE SUSPENSION BRIDGE, NIAGARA

*Mr. Burroughs*  
On Board: Height, 10 inches; length, 14 inches

A view from the Canadian side, with power houses in the distance.  
Unsigned. Has hand-carved frame by Robert Laurent.

20.

No. 31

LOWER MANHATTAN

*Generiere Brandt*  
Height, 10½ inches; length, 18 inches

An impressionistic painting of the tall buildings of lower New York,  
as seen from the artist's studio. Unsigned.

20.

No. 32

ALGERIAN TOWN

*R. V. Coined*  
Height, 12½ inches; length, 21 inches

With many buildings in color and a two-towered building in white  
at the upper left. Unsigned.

22.12

No. 33

HILLSIDE IN FRANCE

*Angelo Hirsch*  
Height, 13 inches; length, 17¾ inches

An impressionistic painting of green trees, and blue water on the right.  
Unsigned.

22.12

No. 34

THE MAINE COAST

*Angelo Hirsch*  
Height, 13¾ inches; length, 27 inches

An impressionistic painting of waves breaking against a rocky promon-  
tory. Has hand-carved frame by Robert Laurent.

27.12

Paintings and Studies by the Late Hamilton Easter Field

No. 35

**VILLEFRANCHE**

*R. H. Dorn*  
Panel: Height,  $12\frac{1}{2}$  inches; length,  $15\frac{1}{2}$  inches

At the right are buildings and a rounded hill top. A painting executed in low tones. Unsigned. Has hand-carved frame by Robert Laurent.

*32.50* Note: This picture was painted before the artist had received instruction in the art of painting.

No. 36

**ON THE MAINE COAST**

*Angelo Hirsch*  
Height, 12 inches; length, 24 inches

Waves breaking against rocky promontories that form a cove. Signed and dated, at the lower right, Hamilton Easter Field, 1912. Has hand-carved frame by Robert Laurent.

No. 37

**WAREHOUSE ROOFS AT NIGHT**

*R. H. Dorn*  
Panel: Height, 14 inches; length,  $6\frac{3}{4}$  inches

*17.50* A view, in low tones, of the buildings along the Brooklyn water front, as seen from the artist's studio window. Signed and dated on the back, Hamilton Easter Field, January 30, 1912.

No. 38

**STRESA: LAGO MAGGIORE**

*Genevieve Brandt*  
Height, 14 inches; length, 18 inches

The dark sky split by a streak of forked lightning. Signed in pencil on the back and dated, Hamilton Easter Field, 1905.

No. 39

**TOW BOAT ON THE HUDSON**

*R. H. Dorn*  
Height,  $14\frac{3}{4}$  inches; length, 18 inches

*17.50* Showing an old two-piped side-wheeler with its tow. Signed in pencil on the stretcher, Hamilton Easter Field.



Paintings and Studies by the Late Hamilton Easter Field

No. 40

THE GOLDEN WOOLWORTH

Height, 15½ inches; length, 20 inches

*H. Roberts*  
Showing lower Manhattan, with the Woolworth tower clearly indicated. Unsigned. Has hand-carved frame by Robert Laurent.

No. 41

LOWER MANHATTAN

Height, 15 inches; length, 21½ inches

*Mr. Burroughs*  
As viewed from the artist's studio window, with sail and other boats on the river. Unsigned. Has hand-carved frame by Robert Laurent.

No. 42

LOWER MANHATTAN

Height, 15 inches; length, 21½ inches

*Angelo Busch*  
Showing a three-masted schooner in the foreground. Companion painting to the preceding. Unsigned. Has hand-carved frame by Robert Laurent.

No. 43

OPERA "LOUISE": FIRST ACT

Height, 15 inches; length, 21½ inches

*P. W. Loria*  
Showing an interior with three figures seated at a table. Unsigned. Has hand-carved frame by Robert Laurent.

No. 44

BROOKLYN BRIDGE AND LOWER NEW YORK

Height, 15 inches; length, 21½ inches

*H. E. Lorne*  
A view in pastel colorings, from the artist's studio window. Unsigned. Has hand-carved frame by Robert Laurent.

Paintings and Studies by the Late Hamilton Easter Field

No. 45

NIAGARA

Height, 15 inches; length, 21½ inches

Mr. Roberts  
An impressionistic treatment in reds, green, blue and white. Signed in ink on the back, Hamilton Easter Field. Has hand-carved frame by Robert Laurent.

No. 46

STILL LIFE

On Board: Height, 16¼ inches; width, 13 inches

H. M. Irvine  
A polychrome pitcher holding red and white roses. Unsigned.

No. 47

ISOLA BELLA, LAGO MAGGIORE: AT SUNSET

Height, 17 inches; length, 21 inches

H. M. Irvine  
The island, with buildings in shadow against the rich blue mountains. Unsigned.

No. 48

THURNSCOE CLUB: MAINE

Height, 17 inches; length, 21 inches

H. C. Lawrence  
An impressionistic painting of a group of buildings atop a knoll gently rising from a pool in the foreground. Unsigned. Has hand-carved frame by Robert Laurent.

No. 49

MT. ETNA: AT EARLY MORN

Height, 17 inches; length, 21 inches

H. N. Lowe  
Smoke rising against the blue sky from the snow-capped peak. Signed and dated on the back, Hamilton Easter Field, 1906. Has hand-carved frame by Robert Laurent.

Paintings and Studies by the Late Hamilton Easter Field

No. 50

BACKYARDS: WINTER

*Generica Brandt*  
Height, 18 inches; width, 14¾ inches

27.00  
View of backyards and their red brick houses with snow-covered roofs, Columbia Heights, Brooklyn. Signed on stretcher, Hamilton Easter Field.

No. 51

SMOKE

*R. N. Lorne*  
Height, 18 inches; length, 23 inches

27.00  
A low-toned painting of warehouse roofs with smoke rising from numerous chimneys, beneath a dull gray sky. Signed and dated in upper left, Hamilton Easter Field, 1915. Has hand-carved frame by Robert Laurent.

No. 52

ICE IN THE EAST RIVER

*R. N. Lorne*  
Height, 18 inches; length, 24 inches

22.00  
The river partly covered with floating ice. The tall buildings of lower Manhattan in the distance and snow-covered roofs of the warehouses in the foreground, as seen from the artist's studio. Unsigned.

No. 53

CLARENCE

*Angelo Hirsch*  
Height, 20 inches; width, 15½ inches

7.00  
A half-length portrait of a young colored man. Unsigned. Has hand-carved frame by Robert Laurent.

No. 54

UFFIZI PALACE: FLORENCE

*R. N. Lorne*  
Height, 20 inches; length, 25 inches

42.00  
Showing three arches and the balcony, on which are many figures. River with boatmen, in the foreground. Unsigned. Has hand-carved frame by Robert Laurent.

Paintings and Studies by the Late Hamilton Easter Field

No. 55

**FARM IN MAINE**

*N. Lettbridge*  
Height, 18 inches; length, 27 inches

25.-  
On the right, a white-walled cottage joined, in the characteristic New England manner, to the outbuildings. The foreground in rich green. Unsigned. Has hand-carved frame by Robert Laurent.

No. 56

**WAREHOUSES AND LOWER MANHATTAN**

*Genevieve Brandt*  
Height, 21½ inches; length, 26½ inches

15.-  
A winter view showing bare trees in the foreground, as seen from the artist's studio. Has hand-carved frame by Robert Laurent.

No. 57

**STILL LIFE**

*N. Lettbridge*  
Height, 27 inches; length, 32 inches

22.-  
Brass bowls, a dish of fruit, pitcher and copper water kettle standing on a round table, displayed against a blue and gray background. Unsigned. Has hand-carved frame by Robert Laurent.

No. 58

**TUSCANY**

*Genevieve Brandt*  
Height, 20 inches; length, 25 inches

22.-  
A landscape with a road curving away from the center, and with square-topped buildings on the right and left. Snow-capped mountains in the distance. Has hand-carved frame by Robert Laurent.

No. 59

**PARC MONCEAU**

*Dr. L. L. Law*  
Height, 21½ inches; width, 12½ inches

10.-  
An impressionistic painting of trees reflected in a pool, in which two ducks are swimming. Signed and dated on the back, Hamilton Easter Field, 1897.



Paintings and Studies by the Late Hamilton Easter Field

No. 60

WAREHOUSES BY NIGHT

*R. N. Loines*  
Height, 24 inches; width, 24 inches

As seen from the artist's studio, with the lights of the city in the distance. Signed in ink on the back, Hamilton Easter Field. Has hand-carved frame by Robert Laurent.

32.00

No. 61

THE EXHIBITION

*Burlington Galleries*  
Height, 24½ inches; width, 21½ inches

A young woman reviewing the paintings on exhibition, at her right stands a man beside a window. Has hand-carved frame by Robert Laurent.

27.00

No. 62

BACKYARDS: COLUMBIA HEIGHTS, BROOKLYN

*Angelo Weiss*  
Height, 30 inches; width, 25 inches

Showing the backyards in the neighborhood of the artist's home. Lower Manhattan and the Brooklyn Bridge are seen above the roofs of the warehouses on the Brooklyn water front. Unsigned. Has hand-carved frame by Robert Laurent.

27.00

No. 63

STILL LIFE

*Burlington Galleries*  
Height, 36 inches; width, 36 inches

An old red table, on which are pineapples, lemons and oranges, and beside which stands a Windsor chair. Unsigned.

40.00

No. 64

LOWER MANHATTAN

*Mrs. P. Hamilton*  
Height, 28½ inches; length, 39½ inches

Showing the Singer and other buildings, as seen from the artist's studio. Unsigned. Has hand-carved frame by Robert Laurent.

10.00

Paintings and Studies by the Late Hamilton Easter Field

No. 65

STILL LIFE

*60.-* *Mrs. P. C. Jameson* Height, 35 inches; width, 25½ inches

A vase with flowers in their natural colorings, arranged against a soft gray background. Unsigned. Has hand-carved frame by Robert Laurent.

No. 66

MUNICIPAL BUILDING IN CONSTRUCTION

*55.-* *R. H. Lorne* Height, 22 inches; length, 36 inches

Showing the building, partly erected, and the west end of Brooklyn Bridge, as seen from the artist's window. Signed on the back in ink. Hamilton Easter Field.

No. 67

OGUNQUIT: ON THE MAINE COAST

*25.-* *R. H. Lorne* Height, 20 inches; length, 25 inches

Rolling and breaking waves dashing against a rocky promontory which extends from the left. Signature and date scratched in the paint at the lower left, Hamilton Easter Field, 1913. Has hand-carved frame by Robert Laurent.

No. 68

HOKUSAI EXHIBITION

*25.-* *H. H. Hall* Height, 21¾ inches; length, 27 inches

Japanese prints displayed on the blue wall; a young man is comfortably stretched on the floor. Unsigned. Has hand-carved frame by Robert Laurent.

No. 69

VILLEFRANCHE

*30.-* *L. Ederheimer* Height, 22 inches; length, 27 inches

Red-roofed buildings rise from a stretch of blue water. A row of trees, on the right. Unsigned. Has hand-carved frame by Robert Laurent.

Paintings and Studies by the Late Hamilton Easter Field

No. 70

ON THE SEINE

*Generiere Brandt*  
Height, 21½ inches; width, 12½ inches

12.5- Showing the reflections, in the water, of the red brick houses on the opposite bank. Dated 1898. Unsigned.

No. 71

SAINT MORITZ

*R. H. Loines*  
Height, 28 inches; length, 35 inches

7.5- The narrow valley stretches away towards the snow-capped mountains in the distance. Has hand-carved frame by Robert Laurent.

No. 72

EASTER SUNDAY

*R. H. Loines*  
Height, 27 inches; width, 27 inches

7.5- The Brooklyn water front, with high buildings with roofs covered with the late snow. Has hand-carved frame by Robert Laurent.

No. 73

INTERIOR

*Mr. Roberts*  
Height, 35 inches; width, 35 inches

60.- Displaying a dog sleeping on a chair in the foreground and, at the upper right, shelves with blue and white china. Unsigned. Has hand-carved frame by Robert Laurent.

No. 74

THE CLOSED DOOR

*Generiere Brandt*  
Height, 30 inches; width, 23 inches

35.- A low-toned painting, with a closed door in the center and a table on the left. Signed, Hamilton Easter Field. Has hand-carved frame by Robert Laurent.

Paintings and Studies by the Late Hamilton Easter Field

No. 75

THE STORE

*Angelo Hirsch*  
Height, 30 inches; width, 27 inches

17.2  
A store interior with two figures, a paneled window at the left. Unsigned. Has hand-carved frame by Robert Laurent.

No. 76

THE TEA PARTY

*Angelo Hirsch*  
Height, 28 inches; length, 35 inches

75.-  
The hostess, in blue, entertaining friends at tea. Unsigned. Has hand-carved frame by Robert Laurent.

No. 77

REFLECTIONS IN THE SEINE: AT VILLANCOURT

*R. S. Lorne*  
Height, 33 inches; length, 45 inches

40.-  
Broadly painted. On the opposite bank, a red house behind a row of green trees, which are reflected in the water. Unsigned.

No. 78

STILL LIFE

*Seppia L. L. L.*  
Height, 42 inches; width, 35 inches

25.-  
A compote of fruit stands on a table flanked by chairs, all against a blue background. Has hand-carved frame by Robert Laurent.

AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,

AUCTIONEER.



COMPOSITION, PRESSWORK  
AND BINDING BY







# AMERICAN PAINTINGS

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